

FUSION

I. OVERTURE

II. BALLAD

III. FUSION

Brian Balmages

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 (Bass) |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 1 - Oboe 1 | 2 - Baritone T.C. |
| 1 - Oboe 2 | 4 - Tuba |
| 1 - Bassoon 1 | 1 - Timpani |
| 1 - Bassoon 2 | 2 - Mallet Percussion 1 |
| 4 - B \flat Clarinet 1 | Bells |
| 4 - B \flat Clarinet 2 | Vibraphone |
| 4 - B \flat Clarinet 3 | 2 - Mallet Percussion 2 |
| 2 - B \flat Bass Clarinet | Marimba |
| 2 - E \flat Alto Saxophone 1 | Xylophone |
| 2 - E \flat Alto Saxophone 2 | Chimes |
| 2 - B \flat Tenor Saxophone | Bells |
| 2 - E \flat Baritone Saxophone | 3 - Percussion 1 |
| 3 - B \flat Trumpet 1 | Snare Drum |
| 3 - B \flat Trumpet 2 | Bass Drum |
| 3 - B \flat Trumpet 3 | Triangle |
| 1 - F Horn 1 | Hi-hat |
| 1 - F Horn 2 | Ride Cymbal |
| 1 - F Horn 3 | 3 - Percussion 2 |
| 1 - F Horn 4 | Suspended Cymbal |
| | Crash Cymbals |
| | 4 Tom-toms |
| | Cabasa |

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COMPANY
I N C.

Frank J. Hackinson



The Composer

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and Director of the Symphonic Band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

About the Music

Fusion was commissioned for the retirement concert of Eric Haenfler, band director at Highland High School in Gilbert, Arizona. The work consists of three movements, all of which draw from various types of pop music and dance forms set within a contemporary framework. The first movement, *Overture*, is a short fanfare based loosely on Irish dance rhythms and melodies. While there are no specific references to any Irish folk songs, one hears the style that is often found in Irish jigs.

The second movement, *Ballad*, is lyrical in nature and receives its inspiration from various aspects of pop ballads, particularly some of the harmonic progressions. Opening with more contemporary harmonies, the ensemble soon establishes a phrase that undergoes several harmonic, rhythmic, and melodic transformations as it moves toward the climax of the movement. While no direct references to pop music are made, one hears some distant references as the movement progresses.

The final movement, *Fusion*, is a literal combination of several styles, inspired by my love of many different types of music, including rock, funk, and swing. Elements of all these styles exist in this movement, treated in a contemporary fashion. The opening chords set the mood for the entire movement, which references them (or variations of them) at least once during each style change, almost as a link among various sections of the piece. Eventually, a brief reference to material from the first movement leads into the final powerful rhythmic statements, which are variations on the opening material of the final movement. A stubborn and strong bass pedal continues to interject before the various intertwining lines come together in a final chord.

FUSION

I. Overture

BRIAN BALMAGES
(ASCAP)

Driving forward (♩ = 126)

The score is for a full band and includes the following parts:

- Piccolo
- Flutes (1, 2)
- Oboes (1, 2)
- Bassoons (1, 2)
- B♭ Clarinets (1, 2, 3)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1, 2, 3)
- F Horns (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone/Euphonium
- Tuba
- Timpani (F, B♭, D♭, F)
- Mallet Percussion 1 (Bells, Vibraphone)
- Mallet Percussion 2 (Marimba, Xylophone, Chimes, Bells)
- Percussion 1 (Snare Drum, Bass Drum, Triangle, Hi-hat, Ride Cymbal)
- Percussion 2 (Suspended Cymbal, Crash Cymbals, 4 Tom-toms, Cabasa)

Key markings include dynamics such as *f*, *mf*, and *mp*, and performance instructions like *div.* and *Cr. Cym.*. The score is marked with measure numbers 2, 3, and 4 at the bottom.

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Picc. *mf* *ff*

Fls. 1 *mf* *ff*

Fls. 2 *mf* *ff*

Obs. 1

Obs. 2

Bsns. 1 *ff*

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff* *mf*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff* *mf*

Hns. 2 *ff* *mf*

Hns. 3 *ff* *mf*

Hns. 4 *ff* *mf*

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *ff* *mf*

Tuba *ff* *mf*

Timp. *ff* *mf* (B♭ to G, D♭ to B♭)

Mlt. Perc. 1

Mlt. Perc. 2 *ff* *mf*

Perc. 1 *ff*

Perc. 2

26 *mf* *ff* 28 29 30

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31

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp*

A. Saxes. 1 *mp*

A. Saxes. 2 *mp*

T. Sax.

B. Sax.

31

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

(Bass) 3

Bar./ Euph. *mp*

Tuba

Timp.

Mlt. Perc. 1 *mp* *Vibraphone*

Mlt. Perc. 2 *mp*

Perc. 1

Perc. 2

40

Picc.
Fls. 1
Fls. 2
Obs. 1
Obs. 2
Bsns. 1
Bsns. 2
Cls. 1
Cls. 2
Cls. 3
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Tbns. 1
Tbns. 2
Bar./Euph.
Tuba
Timp.
Milt. Perc. 1
Milt. Perc. 2
Perc. 1
Perc. 2

36 37 38 39 40 41

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl. Tuba

A. Saxes. 1 2

T. Sax. Tuba

B. Sax. Tuba

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./ Euph. Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

42 *mp* 43 44 45 46 *mf*



Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

Bsns. 1 *mf* a2

Bsns. 2 *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf* play

A. Saxes. 1

A. Saxes. 2

T. Sax. *mf* play

B. Sax. *mf*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mf* a2

Hns. 2 *mf* a2

Hns. 3 *mf* a2

Hns. 4 *mf* a2

Tbn. 1 *mf* a2

Tbn. 2 *mf* a2

Tbn. 3 *mf* a2

Bar./Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

47 48 49 50 51

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Cls. 1 2 3
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbn. 1 2
 (Bass) 3
 Bar./Euph.
 Tuba
 Timp.
 Mit. Perc. 1
 Mit. Perc. 2
 Perc. 1
 Perc. 2

Musical score for page 56, featuring various instruments including Picc., Fls., Obs., Bsns., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Timp., Mit. Perc., Perc., and Cr. Cym. The score includes dynamic markings like *mf* and *f*, and performance instructions like *a2*, *div.*, and *(snare off)*. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc.

1
Fls.

2

1
Obs.

2

1
Bsns.

2

1
Cls.

2
3

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

1
Tpts.

2
3

1
Hns.

2
3
4

1
Tbns.

2

(Bass) 3

Bar/
Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

57 58 59 60 61

Picc.
1
Fls.
2
Obs. 1
2
Bsns. 1
2
Cls. 1
2
3
B. Cl.
A. Saxes. 1
2
T. Sax.
B. Sax.
Tpts. 1
2
3
Hns. 1
2
3
4
Tbns. 1
2
(Bass) 3
Bar./Euph.
Tuba
Timp.
Mlt. Perc. 1
Mlt. Perc. 2
Perc. 1
Perc. 2

62 63 64 65 66

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II. Ballad

Andante espressivo (♩ = 52) **più mosso (♩ = 60)**

Measures 67-72:

- 67:** Flute 1 Solo, *p*. Bassoon 1 only, *p*. Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*.
- 68:** Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*.
- 69:** Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*.
- 70:** Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*.
- 71:** Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*. Horns 1, 2, 3, 4, *p*. Trombone 1, 2, 3, *p*. Euphonium, *p*. Tuba, *p*. Timpani, *p*. Miti. Perc. 1, *p* pedal. Miti. Perc. 2, *p* Mar.
- 72:** Clarinet 1, 2, 3, *p*. Saxophone 1, 2, *p*. Horns 1, 2, 3, 4, *p*. Trombone 1, 2, 3, *p*. Euphonium, *p*. Tuba, *p*. Timpani, *p*. Miti. Perc. 1, *p* pedal. Miti. Perc. 2, *p* Mar.

accel. **più mosso** (♩ = 68)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

mp espressivo

Solo

tutti div.

(bottom note - section)

div.

div.

Bsn. Solo

mp espressivo

Bsn. Solo

mp espressivo

accel. **più mosso** (♩ = 68)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

pedal

poco

p

Tri.

p

rit.

82

Picc.

Fls. 1 *Solo mp*

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Clars. 1

Clars. 2

Clars. 3

B. Cl.

A. Saxes. 1 *p*

A. Saxes. 2 *p*

T. Sax.

B. Sax.

Tpts. 1 *div. cup mute p*

Tpts. 2 *cup mute p*

Tpts. 3

Hns. 1 *p*

Hns. 2

Hns. 3

Hns. 4

Tbns. 1 *p*

Tbns. 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1 *freely, out of time p pedal always*

Mlt. Perc. 2

Perc. 1 *p*

Perc. 2

play p

rit.

82

Solo longingly Solo longingly

accel. poco a poco

Picc. Fls. 1 2 Obs. 1 2 Bsns. 1 2 Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. B. Sax.

accel. poco a poco

Tpts. 1 2 3 Hns. 1 2 3 4 Tbn. 1 2 (Bass) 3 Bar./ Euph. Tuba Timp. Mit. Perc. 1 Mit. Perc. 2 Perc. 1 Perc. 2

più mosso

rit.

Picc. *f cresc.*

Fls. 1 *mf cresc.* *f cresc.*

Fls. 2 *mf cresc.* *f cresc.*

Obs. 1 *f cresc.*

Obs. 2 *f cresc.*

Bsns. 1 *f cresc.*

Bsns. 2 *f cresc.*

Cl. 1 *div.* *f cresc.* *div.*

Cl. 2 *f cresc.*

Cl. 3 *f cresc.*

B. Cl. *f cresc.*

A. Saxes. 1 *f cresc.*

A. Saxes. 2 *f cresc.*

T. Sax. *f cresc.*

B. Sax. *f cresc.*

Tpts. 1 *f cresc.* *più mosso* *open tutti* *f cresc.* *open tutti* *f cresc.* *rit.*

Tpts. 2 *f cresc.*

Tpts. 3 *f cresc.*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tbns. 1 *f cresc.*

Tbns. 2 *f cresc.*

(Bass) 3 *f cresc.*

Bar./Euph. *f*

Tuba *f cresc.*

Timp. *f cresc.*

Mlt. Perc. 1 *f cresc.* Bells

Mlt. Perc. 2

Perc. 1 B.D.

Perc. 2

90 *mp* 91 *mf* 93 94 95 *mp*

96 A tempo

97 mp

99

100

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), and Bass Clarinet. The saxophone section includes Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 2), Bass Trombone, Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Mallet Percussion 1 and 2 (with Chimes), Snare Drum (Perc. 1), and Cymbals (Cym. 2). Dynamics range from *ff* (fortissimo) to *mf dim.* (mezzo-forte decrescendo). Performance markings include accents, slurs, and articulation marks. A large red watermark 'Preview Only! Requires Purchase' is overlaid diagonally across the score.

rit. 104 Tempo I rit.

The musical score is arranged in systems for various instruments. The top system includes Picc., Fls. 1 & 2, Obs. 1 & 2, and Bsns. 1 & 2. The second system includes Cls. 1, 2, & 3, and B. Cl. The third system includes A. Saxes. 1 & 2, T. Sax., and B. Sax. The fourth system includes Tpts. 1, 2, & 3. The fifth system includes Hns. 1, 2, 3, & 4. The sixth system includes Tbn., Bar./Euph., and Tuba. The seventh system includes Timp. The eighth system includes Mlt. Perc. 1 & 2. The bottom system includes Perc. 1 & 2. Performance instructions such as 'Solo', 'mp', 'pp', 'tutti', 'div.', and 'one player' are placed throughout the score. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

101 102 103 104 105 106 107 108 109

Spirited (♩ = 172)

Picc.

1

Fls.

2

Obs. 1

2

Bsns. 1

2

1

Cl. *mp*

2

3

B. Cl.

A. Saxes.

1

2

T. Sax.

B. Sax.

Spirited (♩ = 172)

1

Tpts.

2

3

1

Hns.

2

3

4

1

Tbns.

2

(Bass) 3

Bar./ Euph.

Tuba

Timp.

(F, B♭, D♭, A♭)

Mlt. Perc. 1

Mar. *mp*

Mlt. Perc. 2

Perc. 1

Perc. 2

110 111 112 113 114 115 116

120

Picc.

Fls. 1
Fls. 2

Obs. 1
Obs. 2

Bsns. 1
Bsns. 2

Cls. 1
Cls. 2
Cls. 3

B. Cl.

A. Saxes. 1
A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tbns. 1
Tbns. 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

117 118 119 120 121 122 123

mf

mf

mp

Tri.

Cabasa

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 (Bass) 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

Vibr.

Ride Cym.

mp

124 125 126 127 128 129



130

Picc.

1

Fls.

2

Obs. 1

2

Bsns. 1

2

1

Cls.

2

3

B. Cl.

A. Saxes.

1

2

T. Sax.

B. Sax.

130

1

Tpts.

2

3

1

Hns.

2

3

4

1

Tbns.

mp

(Bass) 3

mp

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

130 131 132 133 134 135

138

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *a2* *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

A. Saxes. 1 *mf*

A. Saxes. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *a2* *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *a2* *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

(Bass) 3 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf*

Perc. 1 *mf*

Perc. 2 *B.D.* *mf secco*

136 137 138 139 140 141



Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *fp*

Obs. 2 *a2* *f*

Bsns. 1 *f*

Bsns. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl. *f*

A. Saxes. 1 *fp*

A. Saxes. 2 *fp*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *fp*

Tpts. 2 *fp*

Tpts. 3 *fp*

Hns. 1 *fp*

Hns. 2 *fp*

Hns. 3 *fp*

Hns. 4 *fp*

Tbns. 1 *f*

Tbns. 2 *f*

(Bass) 3 *f*

Bar./Euph. *f*

Tuba *f*

Timp. *f*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2 *f*

Sus. Cym.

147 148 149 *f* 150 151 152 *mp*



157

Picc.

1

Fls.

2

Obs. 1

2

Bsns. 1

2

Cl. 1

2

3

B. Cl.

A. Saxes. 1

2

T. Sax.

B. Sax.

Bar./Euph.

157

Tpts. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

choke

153 *f*

154

155

156

157

158

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

159 160 161 162 163 164 *f*

mp

mp

(short fall)

f

(short fall)

f

(short fall)

f

(short fall)

f

rim closed hi-hat

S.D.

p

(head)

f secco

choke

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

165 166 167 168 169 170

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

171 172 173 174 175 176

f *p* *mf* *mp* *f*

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. (Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

4 Tom-toms

mf *mp* *f*

181

177 178 179 180 181 182

poco accel.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

183 184 185 186 187 188

(F to Ab, D \flat to Eb)



189 Fast swing (♩ = 186) (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Picc. *fp* *ff*

Fls. 1 *fp* *ff*

Fls. 2 *fp* *ff*

Obs. 1 *fp* *ff*

Obs. 2 *fp* *ff*

Bsns. 1 *fp* *ff*

Bsns. 2 *fp* *ff*

Cls. 1 *fp* *ff*

Cls. 2 *fp* *ff*

Cls. 3 *fp* *ff*

B. Cl. *fp* *ff*

A. Saxes. 1 *fp*

A. Saxes. 2 *fp*

T. Sax. *fp*

B. Sax. *fp* *ff*

189 Fast swing (♩ = 186) (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Tpts. 1 *fp*

Tpts. 2 *fp*

Tpts. 3 *fp*

Hns. 1 *ff* straight 8ths *ff* swing 8ths

Hns. 2 *ff* straight 8ths *ff* swing 8ths

Hns. 3 *ff* straight 8ths

Hns. 4 *ff* straight 8ths

Hns. 3 and 4 *ff*

Tbns. 1 *fp* *ff*

Tbns. 2 *fp* *ff*

(Bass) 3 *fp* *ff*

Bar./Euph. *ff* *ff*

Tuba *fp* *ff*

Timp. *fp* *ff*

Mlt. Perc. 1 *ff* straight 8ths

Mlt. Perc. 2 *ff*

Perc. 1 *ff* Ride Cym.

Perc. 2 *ff* Cr. Cym.

189 *ff* 190 191 192 193 195 *ff*

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

(Bass) 3

Bar./ Euph.

Tuba

Timp.

Mit. Perc. 1

Mit. Perc. 2

Perc. 1

Perc. 2

196

197

198

199

200

201

ff

ff

205

Picc.

1

Fls.

2

Obs. 1

2

Bsns. 1

2

1

2

3

B. Cl.

1

2

A. Saxes.

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

3

4

1

2

Tbn.

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

202

203

204

205

206

207

3

ff

tr

div.

play

ff

Preview Only
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Picc.
 1 Fls.
 2 Fls.
 1 Obs.
 2 Obs.
 1 Bsns.
 2 Bsns.
 1 Cls.
 2 Cls.
 3 Cls.
 B. Cl.
 1 A. Saxes.
 2 A. Saxes.
 T. Sax.
 B. Sax.
 1 Tpts.
 2 Tpts.
 3 Tpts.
 1 Hns.
 2 Hns.
 3 Hns.
 4 Hns.
 1 Tbns.
 2 Tbns.
 (Bass) 3
 Bar./ Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

Musical score for orchestral instruments. The score is divided into systems for woodwinds, saxophones, brass, and percussion. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), and Bass Clarinet. The saxophone section includes Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 2), Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Mallet Percussion 1 and 2, and General Percussion 1 and 2. The score features various musical notations such as dynamics (ff), articulation (accents), and performance instructions like "swing 8ths" and "div.". A large red watermark "PREVIEW Only" is overlaid diagonally across the page.

208 209 *ff* 212 213

217 Straight (♩ = ♩)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, and Saxophones (Alto, Tenor, and Baritone). The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1 and 2), Bass Trombone, Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Milt. Perc. 1, Milt. Perc. 2, Perc. 1, and Perc. 2. The score features various musical notations, including dynamics such as *fp* (fortissimo piano) and *ff* (fortissimo), articulation marks like *tr* (trills) and *div.* (divisi), and performance instructions like *ff* and *f*. The score is marked with a large red watermark that reads "Preview Only Requires Purchase".

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 3

Hns. 1 2 3 4 *ff* *a2*

Tbn. 1 2

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 *ff*

Perc. 1

Perc. 2

221 222 223 224 225 226

(♩ = ♩)

232

Picc.

1

Fls.

2

Obs. 1

2

Bsns. 1

2

Solo
mp

Cl. 1

2

3

B. Cl.

A. Saxes. 1

2

T. Sax.

B. Sax.

(♩ = ♩)

232

Tpts. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

(Bass) 3

dim.

dim.

Bar./Euph.

Tuba

dim.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Mar.
mp

227 228 229 230 231 232 233

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

(Bass) 3

Bar. Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

234 235 236 237 238 239 240 241

Solo

mp

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

242 243 244 245 246 247 248 249

mp

p

p

Solo

a2

a2

p

p

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 (Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

250 251 252 253 254 255 256

tutti
mp cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
p
p
p
p cresc. poco a poco
cresc. poco a poco
p



Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp cresc. poco a poco

tutti

mp cresc. poco a poco

mp cresc. poco a poco

a2

257 258 259 260 261 262

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

(Bass) 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mf cresc.

mf cresc. poco a poco

mp

mf cresc.

mf cresc.

mf

mp

mf

263 264 265 266 267 268

Score for measures 269 to 274. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion 1 and 2, and Percussion 1 and 2 (including Tom-toms). Dynamic markings include *f cresc.* and *ff*. A *div.* (divisi) marking is present for the Clarinet 1 part at measure 272. A rehearsal mark **274** is located at the end of the page. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

Picc.
 1
 Fls.
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax. 1
 2
 B. Sax. 1
 2
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbn. 1
 2
 (Bass) 3
 Bar./ Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

275 276 277 278 279 280

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Bsns. 1

Bsns. 2

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Tbns. (Bass) 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

281

282

283

284

285

This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are Picc., Fls. (1 and 2), Obs. (1 and 2), Bsns. (1 and 2), Cls. (1, 2, and 3), B. Cl., A. Saxes. (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbn. (1 and 2), Bar./Euph., Tuba, Timp., Mlt. Perc. 1 and 2, Perc. 1, and Perc. 2. The score is written in 3/4 time with a key signature of two flats. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The bottom of the page shows measure numbers 286 through 292. A 'choke' instruction is present in the Perc. 2 part at measure 292.